

MUSIC - UNIVERSITY OF TORONTO



3 1761 04514 0241

Wagner, Richard  
[Siegfried-Idyll; arr.]  
Siegfried-Idyll

M  
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MRS. W. E. BENNETT



# SCHOTT'S WAGNER EDITION

## Für Orgel

### Die Meistersinger von Nürnberg

	n. M.
Vorspiel (Ouvvertüre) (E. H. Lemare) . . .	2 —
do. do. (W. J. Westbrook) . . .	1 20
do. zum III. Akt (E. H. Lemare) . . .	1 —
do. do. (F. Lux) . . .	1 —
Choral a. d. I. Akt (A. Hänlein) . . .	— 50
Chor: Wach auf, a. d. III. Akt (A. Hänlein) . . .	— 50
Marsch (W. J. Westbrook) . . .	— 50
Quintett (W. J. Westbrook) . . .	— 50
Walthers Preislied (R. Coss-Gustard) . . .	1 —
do. (W. J. Westbrook) . . .	— 50

### Das Rheingold

Walhall (E. H. Lemare) . . . . .	2 —
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### Die Walküre

Walkürenritt (E. H. Lemare) . . . . .	2 —
Wotans Abschied und Feuerzauber (E. H. Lemare) . . . . .	2 50

### Siegfried

Waldweben (E. H. Lemare) . . . . .	2 —
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### Götterdämmerung

	n. M.
Siegfrieds Rheinfahrt (E. H. Lemare) . . .	2 —
Trauermarsch (E. H. Lemare) . . . . .	1 50
do. und Brünnhildes Klagegesang zum Konzertgebrauch über- tragen (E. Stehle) . . . . .	1 50

### Parsifal

Vorspiel zum Konzertvortrag (A. Hänlein) . . .	— 80
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do. (H. Reimann) . . . . .	1 —
do. III. Akt (E. H. Lemare) . . . . .	1 —
Gralsfeier (C. A. Lorentz) . . . . .	1 —
Karfreitagsmusik (H. Schmidt) . . . . .	1 —
do. (E. H. Lemare) . . . . .	1 —
do. (W. J. Westbrook) . . . . .	— 80

Träume (a. 5 Gedichte) (C. S. Jekyll) . . .	— 80
Huldigungsmarsch für Ludwig II., König von Bayern (W. J. Westbrook) . . . . .	1 —
Album-Sonate (R. Coss-Gustard) . . . . .	1 20
10 Siegfried-Idyll (E. H. Lemare) . . . . .	1 80
Albumblatt (Es-dur) (R. Coss-Gustard) . . .	1 20



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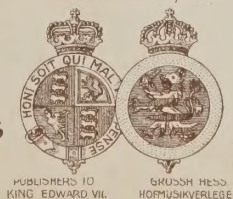
# EDWIN H. LEMARE

## Transcriptions pour Orgue.

	M. Fr.
ELGAR, E. Sursum corda (Elévation), Op. 11 . . . . .	1. 50
— Salut d'amour (Liebesgruss), Morceau mignon Op. 12 . . . . .	1. 25
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— id. id. Act III . . . . .	1. 25
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— Die Meistersinger von Nürnberg, Vorspiel Act I . . . . .	3. —
— Götterdämmerung: Siegfried's Rheinfahrt . . . . .	3. —
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— — Wotans Abschied und Feuerzauber . . . . .	3. 50
— Rheingold: Walhall . . . . .	3. 50
— Walther's Preislied . . . . .	—

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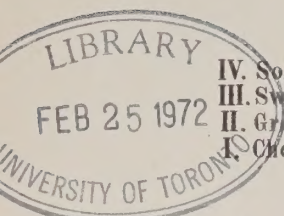
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# SIEGFRIED - IDYLL

R. Wagner

Transcribed for the Organ  
by EDWIN H. LEMARE.



IV. Solo (Reeds)  
III. Swell  
II. Great  
I. Choir

M  
13  
W2455

Ruhig bewegt.

MANUAL.

PEDAL.

III(Viol.) *p*

*soft 8 ft.*

*p*

*legato poco cresc.*

*dim.*

*p*



*espressivo* *più p* *a tempo* *p*

This system contains the first system of music. It features a piano and a bass staff. The piano part has a melodic line with triplets and a bass line with sustained notes. The bass staff has a simple accompaniment. The tempo is marked 'a tempo' and the dynamics include 'espressivo', 'più p', and 'p'.

*p* II (Flute)

This system contains the second system of music. It features a piano and a bass staff. The piano part has a melodic line with triplets and a bass line with sustained notes. The bass staff has a simple accompaniment. The dynamics include 'p'. A flute part is indicated by 'II (Flute)'.

I (Oboe)

This system contains the third system of music. It features a piano and a bass staff. The piano part has a melodic line with triplets and a bass line with sustained notes. The bass staff has a simple accompaniment. The dynamics include 'p'. An oboe part is indicated by 'I (Oboe)'.

(Clar.) III *cresc.* *mf* *add 16 ft.*

This system contains the fourth system of music. It features a piano and a bass staff. The piano part has a melodic line with triplets and a bass line with sustained notes. The bass staff has a simple accompaniment. The dynamics include 'mf' and 'cresc.'. A clarinet part is indicated by '(Clar.)'. A section is marked 'III' and 'add 16 ft.'.

*più f* *p* *dolce* *più p* III (Viol.) II (Horns & Clar.)

This system contains the fifth system of music. It features a piano and a bass staff. The piano part has a melodic line with triplets and a bass line with sustained notes. The bass staff has a simple accompaniment. The dynamics include 'più f', 'p', 'dolce', and 'più p'. A violin part is indicated by 'III (Viol.)' and a horn/clarinet part by 'II (Horns & Clar.)'.

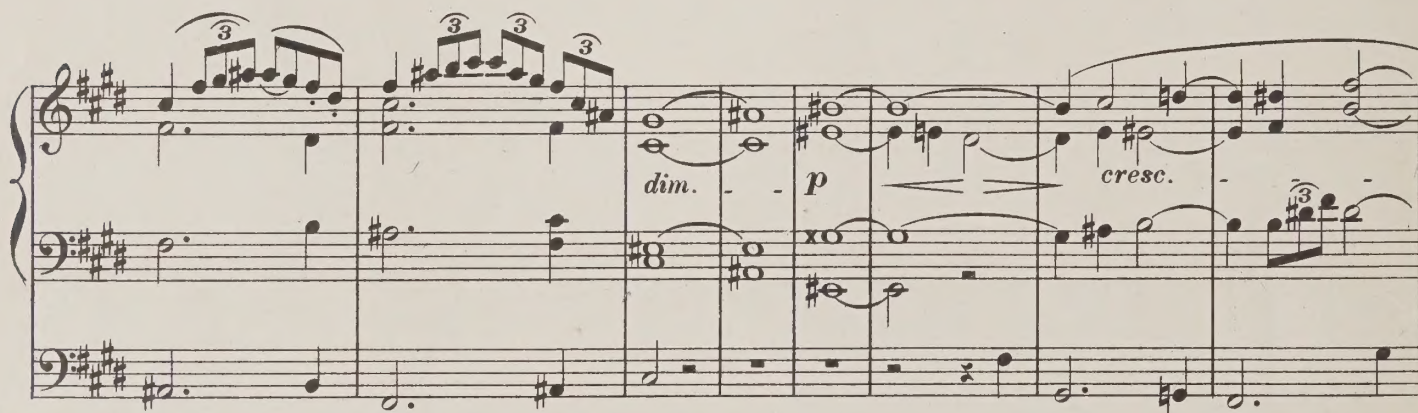




First system of musical notation, featuring a grand staff with three staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first staff contains a complex melodic line with many accidentals and slurs. The second staff has a triplet of eighth notes marked with a '3' and a 'tr' (trill) marking. The third staff contains a simple bass line.



Second system of musical notation, featuring a grand staff with three staves. The music is in the same key and time signature. The first staff has a melodic line with slurs and a triplet. The second staff has a triplet of eighth notes marked with a '3'. The third staff has a simple bass line. Performance markings include *a tempo*, *dol.*, *poco rit.*, *p*, *p espress.*, *dim.*, and *poco cresc.*



Third system of musical notation, featuring a grand staff with three staves. The music is in the same key and time signature. The first staff has a melodic line with slurs and triplets. The second staff has a triplet of eighth notes marked with a '3'. The third staff has a simple bass line. Performance markings include *dim.*, *p*, and *cresc.*



Fourth system of musical notation, featuring a grand staff with three staves. The music is in the same key and time signature. The first staff has a melodic line with slurs and triplets. The second staff has a triplet of eighth notes marked with a '3'. The third staff has a simple bass line. Performance markings include *f* and *tr* (trill).



First system of musical notation. It features a grand staff with three staves. The top staff is for Horns II, marked *sf* and *dim.*, with a triplet of eighth notes. The middle staff has a triplet of eighth notes and a *p* dynamic. The bottom staff has a triplet of eighth notes and a *cresc.* marking leading to a *f* dynamic. There are also some 'x' marks above notes in the top and middle staves.

Second system of musical notation. It features a grand staff with three staves. The top staff is for Horns II, marked *sf* and *dim.*, with a triplet of eighth notes. The middle staff has a triplet of eighth notes and a *p* dynamic. The bottom staff has a triplet of eighth notes and a *p* dynamic. There are also some 'x' marks above notes in the top and middle staves.

Third system of musical notation. It features a grand staff with three staves. The top staff has a triplet of eighth notes. The middle staff has a triplet of eighth notes. The bottom staff has a triplet of eighth notes.

Fourth system of musical notation. It features a grand staff with three staves. The top staff is for Violin III, marked *dolce* and *pp*, with a triplet of eighth notes. The middle staff is for Horns II, marked *pp*, with a triplet of eighth notes. The bottom staff has a triplet of eighth notes.



The third system of the musical score for 'The Swan' from 'The Nutcracker'. It features three staves: Treble, Bass, and a lower Bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system is marked with a Roman numeral 'III' at the beginning. The music includes various notes, rests, and dynamic markings such as 'p' (piano) and 'p<sup>u</sup>p' (pianissimo). A section for 'II (Horns)' is indicated. The system concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written for three parts: I (Fag.), (Viol.), and (Horns). The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four measures. The first measure shows the Fagot part. The second measure shows the Violin part with a blue handwritten "1211" above it. The third and fourth measures show the Horns part, which includes a triplet of eighth notes in each measure. The score is written on a grand staff with three staves.



tr tr

pp

II (Wood wind)

(soft 32)

Leicht bewegt.

p

più p

I (Wood wind)

III (Viol.)

tr

tr

a tempo

tr

I

(Wood wind)

I (Hb.)

III

rall.

(Cl.) (Hb.) (Cl.) (Fl.)

poco cresc.

III

f

dolce

cresc.

cresc.

f



pp  
III (Viol.)  
sempre pp

This system shows the first system of music. It features a Violoncello (Viol.) part in the upper staff, marked *pp* (pianissimo). The lower staff contains a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music consists of chords and moving lines in the upper staff, with a *sempre pp* (pianissimo) marking.

*poco cresc.*

This system continues the music from the first system. The upper staff features a *poco cresc.* (poco crescendo) marking. The piano accompaniment in the lower staff provides harmonic support.

I (Hb.)  
dim.

This system introduces the Horn (Hb.) part in the upper staff, marked *dim.* (diminuendo). The piano accompaniment continues in the lower staff.

*poco cresc.*  
trm

This system continues the music. The upper staff features a *poco cresc.* (poco crescendo) marking. The piano accompaniment in the lower staff includes a *trm* (trill) marking.

III *f* 3  
I (Vc.) *f* *espress.*

This system features a Violoncello (Vc.) part in the upper staff, marked *f* (forte) and *espress.* (espressivo). The piano accompaniment in the lower staff includes a *f* (forte) marking and a *trm* (trill) marking.



This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

The first system shows a complex melodic line in the treble staff with many beamed sixteenth notes, while the bass staff provides a steady accompaniment. The second system introduces the marking *poco cresc.* and features a section labeled *III* in the bass staff. The third system includes the marking *p* (piano) and *cresc.* (crescendo) in the treble staff, and *ben tenuto* (well sustained) in the bass staff. A section labeled *IV* is marked *ff* (fortissimo). The fourth system features a section labeled *II ff* and *più f* (even more forte). The fifth system begins with a section marked *ff* and includes a repeat sign with first and second endings. The piece concludes with a final chord in the treble staff and a sustained bass line.



## Lebhaft.

*p*  
I (Clar.) *3*  
II (Horn)  
*pp*

(Flute) *3* (Clar.) *3*  
*3*

(Fl.) *3* III *5*  
*cresc.* *f* *p*  
*6*  
(32)

(Cello & Viola)  
*cantabile* *pp* *cresc.*

*più cresc.*



First system of musical notation. The top staff (treble clef) features a complex melodic line with many beamed sixteenth and thirty-second notes, accented with > and marked with a forte *f* dynamic. The bottom staff (bass clef) has a simpler accompaniment with some triplet markings (3). A section marker *IV* is placed above the bass staff.

Second system of musical notation. The top staff continues the melodic line. The bottom staff has a more active accompaniment. A section marker *III* is placed above the bass staff. The dynamic *più f* (even stronger) is written above the bass staff. The system ends with a double bar line and a *tr* (trill) marking above the treble staff.

Third system of musical notation. The top staff continues the melodic line. The bottom staff has a more active accompaniment. A section marker *IV* is placed above the bass staff. The dynamic *ff* (fortissimo) is written above the bass staff. The system ends with a double bar line and a *tr* (trill) marking above the treble staff.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff has a more active accompaniment. A section marker *II* is placed above the bass staff. The dynamic *f* (forte) is written above the bass staff. The system ends with a double bar line and a *tr* (trill) marking above the treble staff.



III 3 3  
 III(Viol.)  
*f*  
*tr*  
 II(Horns)  
*p*  
 III  
*più p*  
 II  
 I (Clar.)  
 III 3  
*legatissimo*  
 I] *p* (Wind)  
 (Viol.) III 3  
 III(Viol.)  
*dolce*  
*poco cresc.*  
*tr*  
*pizz.*



First system of musical notation. The top staff (treble clef) features a melodic line with eighth-note runs and slurs. The middle staff (bass clef) contains chords and a dynamic marking *p*. The bottom staff (bass clef) provides a harmonic foundation with sustained notes and some movement.

Second system of musical notation. The top staff continues the melodic development with slurs and a dynamic marking *p*. The middle staff shows a crescendo (*cresc.*) and a triplet of eighth notes. The bottom staff continues the harmonic support.

Third system of musical notation. The top staff features a forte (*f*) dynamic and a melodic line with slurs. The middle staff has a forte (*f*) dynamic, a decrescendo (*dim.*), and a triplet of eighth notes. The bottom staff continues the harmonic support.

Fourth system of musical notation. The top staff features a forte (*f*) dynamic and a melodic line with slurs. The middle staff has a forte (*f*) dynamic, a decrescendo (*dim.*), and a triplet of eighth notes. The bottom staff continues the harmonic support.



*pp*

*dolce*

I (Cello)

*più p*

III

*pp*

II (soft 16 ft.) *R.H.*

*L.H.*

*R.H.*

I (Clar.)

(Flute)









# C. J. GREY

## MORCEAUX ORIGINAUX

POUR

## ORQUE

No.

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3. ANDANTE PASTORALE.
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5. BERCEUSE.
6. GRAND CHŒUR.
7. CANTILÈNE DRAMATIQUE.
8. SONATA. I. INTRODUCTION.  
" II. PASTORALE.  
" III. FINALE.
9. INTERMEZZO.
10. OFFERTOIRE.
11. FANTAISIE SYMPHONIQUE.
12. SYMPHONY in F.
13. IDYLLE.
14. MARCHE NUPTIALE (in A-flat).
15. TOCCATA.
16. OUVERTURE.
17. MEDITATION.
18. BARCAROLLE.

No.

19. OFFERTOIRE.
20. 2<sup>nd</sup> GRAND CHŒUR.
21. SALUT D'AMOUR by *E. Elgar* transcr.
22. CHANT ANGÉLIQUE.
23. RÉVERIE.
24. PRIÈRE.
25. GRANDE MARCHE TRIOMPHALE.
26. ROMANZA.
27. PRIÈRE A LA VIERGE.
28. ANDANTE CANTABILE et ALLEGRO.
29. CANZONE
30. INVOCATION
31. FANTASIA (in F-min. & maj.)
32. BOURRÉE
33. ANDANTE in G.
34. NOCTURNE
35. MARCHE MILITAIRE
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37. ELEVATION

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# SCHOTT'S WAGNER EDITION

## Für Harmonium

### Die Meistersinger von Nürnberg

#### Harmonium allein n. M

Paraphrase, (Kastner, E. Op. 5) . . . . .	1 —
Einleitung zum 3. Akt — Walthers Preislied (A. Reinhard Szenen aus Wagners Musik- dramen, Heft 1) . . . . .	1 —

#### Harmonium und Klavier

No. 1. Vorspiel (Reinhard, A.) . . . . .	2 50
2. Einleitung zum 3. Akt (Reinhard, A.) . . . . .	1 50
3. Walthers Preislied (Reinhard, A.) . . . . .	1 50

### Das Rheingold

#### Harmonium und Klavier

Reminiszenz (Kern, L.) . . . . .	2 —
Einzug der Götter in Walhall (Reinhard, A.) . . . . .	1 80

### Die Walküre

#### Harmonium allein

Reminiszenzen (Kastner, E. Op. 6) . . . . .	1 20
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#### Harmonium und Klavier

Wotans Abschied (Marivoet, Fr.) . . . . .	2 —
Feuerzauber (Marivoet, Fr.) . . . . .	1 80
Siegmunds Liebesgesang (Reinhard, A.) . . . . .	1 50

### Siegfried

#### Harmonium und Klavier

Waldweben (Reinhard, A.) . . . . .	2 50
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### Götterdämmerung

#### Harmonium allein

Trauermarsch (Reinhard, A. Szenen aus Wagners Musikdramen, Heft I) . . . . .	1 —
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#### Harmonium und Klavier

Trauermarsch beim Tode Siegfrieds (Reinhard, A.) . . . . .	1 50
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### Parsifal

#### Harmonium allein

Vorspiel — Parsifal und die Blumenmädchen — Karfreitagszauber (Reinhard, A. Szenen aus Wagners Musikdramen, Heft II) . . . . .	1 —
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#### Harmonium und Klavier

Vorspiel (Humperdinck, E.) . . . . . In Partitur	1 20
do. (Reinhard, A.) . . . . .	2 —
Karfreitagszauber (Reinhard, A.) . . . . .	1 50
Parsifal und die Blumenmädchen (Reinhard, A.) . . . . .	2 —
Titurels Totenfeier (Reinhard, A.) . . . . .	2 —
Die Erlösung (Reinhard, A.) . . . . .	2 —
Einzug in die Gralsburg (Reinhard, A.) . . . . .	2 50
Liebesmahl (Reinhard, A.) . . . . .	3 —
Gralsfeier aus Akt I (Reinhard, A.) . . . . .	2 50

Träume (a. 5 Gedichte) für Harmonium u. Klavier (Reinhard, A.) . . . . .	1 20
Siegfried-Idyll für Harm. u. Klav. (Reinhard, A.) . . . . .	2 50

## Für Normal-Harmonium

arrangiert von A. Ritter

### Die Meistersinger von Nürnberg

#### Normal-Harmonium allein n. M

Choral: Da zu dir der Heiland kam . . . . .	1 20
Hans Sachs und Evchen . . . . .	1 20
Evchens Besorgnis . . . . .	1 20
Einleitung zum 3. Akt . . . . .	1 20
Quintett . . . . .	1 20
Walthers Preislied . . . . .	1 20

#### Normal-Harmonium und Klavier

Vorspiel . . . . .	3 —
Einleitung zum 3. Akt . . . . .	2 —
Walthers Preislied . . . . .	2 —

### Das Rheingold

#### Normal-Harmonium allein

Einzug der Götter in Walhall . . . . .	1 20
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### Die Walküre

#### Normal-Harmonium allein

Aus d. Liebesszene zwisch. Siegmund u. Sieglinde I	1 20
do. do. do. II	1 50
Brünnhildes Todesverkündigung . . . . .	1 80
Wotans Zorn . . . . .	1 20
Brünnhildes Klage . . . . .	1 20
Wotans Abschied . . . . .	1 50

### Siegfried

#### Normal-Harmonium allein

Mime und Siegfried . . . . .	1 80
Mime und der Wanderer . . . . .	2 —
Siegfried und der Waldvogel . . . . .	2 —
Siegfried betritt den Gipfel des Brünnhildensteins	1 20
Aus d. Liebesduett zwisch. Siegfried u. Brünnhilde I	1 20
do. do. do. II	1 20

### Götterdämmerung

#### Normal-Harmonium allein

Brünnhildes Abschied von Siegfried . . . . .	1 20
Siegfrieds Tod und Trauermarsch . . . . .	1 20
Schluss-Szene . . . . .	1 20

### Parsifal

#### Normal-Harmonium allein

Vorspiel . . . . .	1 20
Parsifal und die Blumenmädchen . . . . .	1 20
Karfreitagszauber . . . . .	1 80

#### Normal-Harmonium und Klavier

Vorspiel . . . . .	2 —
Parsifal und die Blumenmädchen . . . . .	2 —
Karfreitagszauber . . . . .	2 —
Einzug in die Gralsburg . . . . .	2 —
Das Liebesmahl . . . . .	2 50
Titurels Totenfeier . . . . .	2 —
Die Erlösung . . . . .	2 —

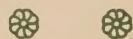
Träume (a. 5 Gedichte) f. Normal-Harmonium allein	— 80
do. do. f. Normal-Harm. u. Klavier	1 20
Siegfried-Idyll für Normal-Harmonium u. Klavier	1 20



# Arthur W. Pollitt

## Original Compositions & Transcriptions for the Organ

- |        |                  |                                  |               |
|--------|------------------|----------------------------------|---------------|
| No. 1. | Moszkowski, M.   | Canon                            | Op. 31 No. 1  |
| 2.     | Tschalkowsky, P. | Andante from Pianoforte-Concert  | Op. 23        |
| 3.     | Hambourg, M.     | Volkslied                        |               |
| 4.     | Oehme, R.        | Myrthe, Cortège nuptial          | Op. 10        |
| 5.     | Crowell, H.      | Meditation                       | Op. 47 No. 3  |
| 6.     | Pollitt, A. W.   | Gavotte (B-flat)                 |               |
| 7.     | Moszkowski, M.   | Menuet                           | Op. 77 No. 10 |
| 8.     | Kaiser, H.       | Credo                            |               |
| 9.     | Tschaikowsky, P. | None but the weary heart         |               |
| 10.    | Tschalkowsky, P. | Canzonetta, from Violin Concerto | Op. 35        |
| 11.    | Pollitt, A. W.   | Sonata (C-minor)                 |               |
| 12.    | Schütt, E.       | Romance                          | Op. 38 No. 2  |
| 13.    | Arensky, A.      | Près de la Mer                   | Op. 52 No. 3  |
| 14.    | Moszkowski, M.   | Mélodie                          | Op. 77 No. 9  |
| 15.    | Moszkowski, M.   | Intimité                         | Op. 77 No. 5  |



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Music



